

THE CRAFTSMAN

"The lyf so short, the craft so long to lerne"



24

CRAFTSMAN
HOUSES



FORTY-ONE-WEST-THIRTY-FOURTH-STREET-NEW-YORK

An Extension of Craftsman Service

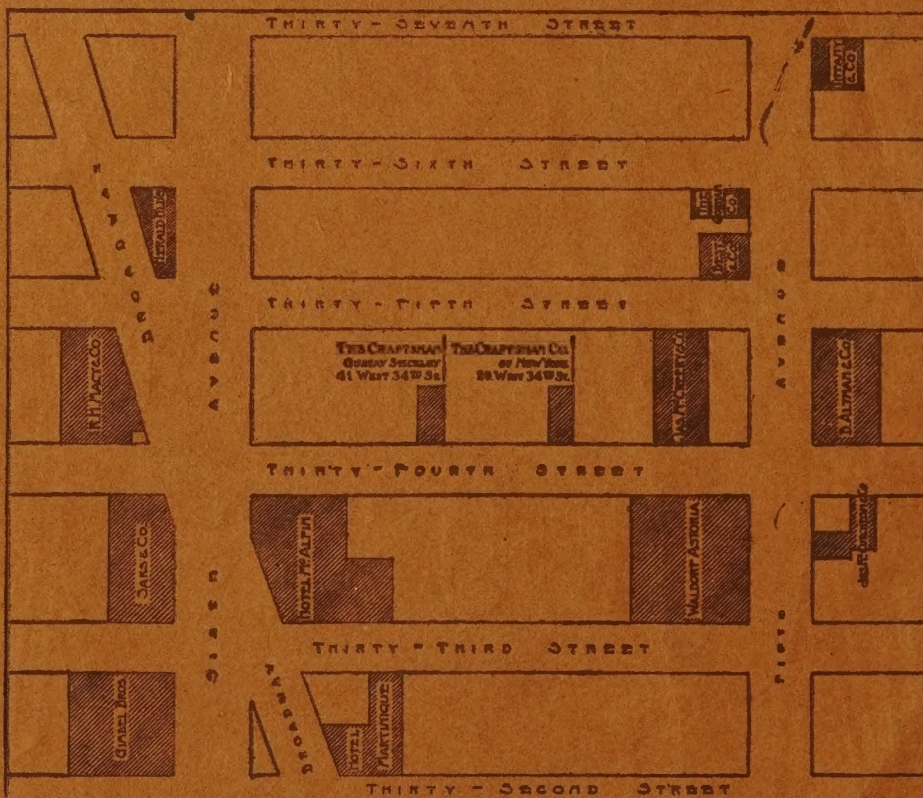
THE CRAFTSMAN takes pleasure in announcing an important extension of THE CRAFTSMAN Service Department. Questions in home building, home furnishing, gardening, handicraft, town and civic improvement, and the like will be cheerfully answered to the best of our ability. There will be no charge whatever for this service to CRAFTSMAN readers. Inquiries on the planning of new homes or alterations in the old—on how to furnish a certain room—where to get a particular lighting fixture or bit of pottery,—where to go for a particular kind of school or training—all questions of this character on any subject wherein we may be of service will be gladly cared for and our readers are cordially invited to write us in regard to these matters.

The answering of the voluminous correspondence which now comes to us from friends of THE CRAFTSMAN, has become a pleasurable means of forming a more intimate acquaintance with our readers and of being of special service to them in many cases. This knowledge prompts us to broaden our invitation to you to call upon us for suggestions and advice in matters wherein our experience may be of value.

Of late years New York City has been the objective point of very many travelers and tourists. CRAFTSMAN friends are largely represented in this class and to many of these the announcement of an information headquarters in charge of their friends will be appreciated. We publish below a diagram showing the peculiarly convenient location of our office with respect to many of the leading stores and hotels in New York City.

At 29 West 34th St., our show rooms offer a well appointed rest room. At 41 West 34th St., is the building occupied by THE CRAFTSMAN Magazine, one floor being devoted to our drafting department and architectural offices. Many samples and catalogues of the goods advertised in our columns may be seen here, their qualities discussed, and orders left if desired. Questions of home building may be taken up with our architects.

THE CRAFTSMAN Fireplace will be explained to those interested,—and all possible courtesies gladly extended.



THE CRAFTSMAN, Gustav Stickley

HOMES FOR THE PEOPLE



TO DESIGN comfortable, convenient and beautiful homes for the people is my purpose in planning Craftsman houses. The time has come when the people who build houses want homes, and they demand of the architect today that they shall have the kind of homes that are suited to their lives. It has seemed to me in my Craftsman houses that that was the only thing worth caring about,—homes suited to the lives of the people who were to live in them, just as comfortable, just as beautiful, just as reasonable as they could be made for the families who were to dwell in them and bring up their children in them and who did not want to live beyond their incomes.

I believe that many of the problems of modern life have been created by wrong architecture, and many of them can be met by right architecture. Most families in modern homes have not the chance of living intimate family lives, and architecture is usually to blame for this. If we wish a vital friendly quality in our homes we must build so that our living rooms are equally commodious, convenient and beautiful. We must have an open fire, around which the family can gather. It is impossible for me to picture a living room without a fireplace.

Next to the fireplace we must consider our porches, our opportunity for living close to nature, both winter and summer. Very largely up to the present time the porches of our houses, owing to our long inclement winter, have not really earned their living. They have given us pleasure and health during four or five of the summer months, but in the cold weather they not only cease to afford us any comfort, but are actually a detriment to the joy of home living because they shut away the sunlight. This is economically wrong. Our porches should be so planned and so arranged that while they give us open-air life all summer, it is possible to convert them into sun rooms for the fall and winter, so that instead of shutting us away from outdoor living, they carry the family life closer to the out of doors, closer to the sun and closer to nature.

The sun porch or the sun room can really bring the family together as rationally and wholesomely during the winter months, as the outdoor porch can during the hot weather. In the matter of health, nothing except the outdoor sleeping porch can contribute so much to physical well being. I have spoken so often in *THE CRAFTSMAN* of the value of the outdoor sleeping porch that I scarcely need to mention it again here, and yet it ranks in my mind as the most progressive step in modern building.

Also we have a servant problem to face in America, where all people are supposedly free and equal and where no people from class distinction or from any inherited position in life are more or less forced into doing the menial work of another class of people. The result is that wages for domestic service are very high and that the woman with the average income cannot afford many servants, often cannot afford any. The real solution for the servant problem in America is in the hands of the architect. Of course, it is possible for a woman to fit her house and furnish it so simply that in no way does she add to her own cares and worries, but the great difficulty is that most domestic architecture in America is planned in an elaborate fashion. It is arranged for many servants and the working end of the house is completely separated from what is called the living end, so that when a woman is called upon to undertake the work for herself, she finds it an insuperable burden. If, on the other hand, our houses were so built

HOMES FOR THE PEOPLE

that the working end was closely associated with the living end, and also that the working end was very well planned and made very interesting and attractive in design and in fitting, domestic labor would cease to be a problem and become a pleasure. There is no doubt about this fact. The doing of the work of a household, in other words, making the home comfortable and pleasant and healthful should really be a joy to the home-maker.

The kitchen should be light and well ventilated; the woodwork interesting, and yet of a tone that does not involve much labor to keep in order; above all, the colors should be interesting and harmonious, with every convenience thought out and carefully planned: study simplicity in every detail of the fitting; have the rooms arranged so that to reach the dining room involves the fewest possible steps, also that there is the least possible carrying of dishes; have the furniture simple and attractive, the kitchenware of colors that are harmonious. In other words, think of the kitchen as you would think of your sitting room or your drawing room or your library, so that it is inherently artistic, essentially convenient and appropriate to the taste and the life of the woman who is to live and work in it. This accomplished, and the architect must do it, without further care or worry the servant problem ceases to absorb the thought of the modern housewife.

In building Craftsman houses my purpose has been to face all of these social problems in America. First of all, the question of health and outdoor living; second, the question of more closely related family life, and third, the servant question. I have built toward the comfort of the family by attempting to solve in the designing of my houses these three fundamental difficulties in American home life. We cannot have a democratic house that is not suited to the lives of the people. We cannot realize the utmost from this house of the democrat unless our architecture is suited to the sort of home life that we crave. We cannot give our people an imitation architecture with imitation furniture, all beyond their means, all formed on the lives of other nations, and hope to build up a strong democratic social life in this country. The democratic home must be like the heart of the democrat, simple, strong, sincere. From the first days of my building Craftsman houses I have endeavored to make them simple, and thus to avoid all artificiality; strong, thus to make them permanent and economical; sincere, so that they would express the purpose, the wishes and the hopes of the people who live in them.

A nation must in the long run be judged by its architecture whether the latter is good or bad. How important it is that the architecture should be good, how detrimental to a nation if it be inferior and artificial, is too obvious to need further emphasis. All that I have struggled to express in the houses which I have designed, was expressed most appealingly by Mr. Price, who wrote "The House of the Democrat" for *THE CRAFTSMAN* a short time ago. He says,

"The rooms of this house shall be ample and low, wide-windowed, deepseated, spacious, cool by reason of shadows in summer, warm by the ruddy glow of firesides in winter, open to wistful summer airs, tight closed against the wintry blasts: a house, a home, a shrine; a little democracy unjealous of the greater world, and pouring forth the spirit of its own sure justness for the commonwealth.

This is the house of the democrat, and of such houses shall the democracy be full: none so humble that it may not touch the hem of art; none so great that the hand of art, whose other name is service, shall have passed it by."

THE CRAFTSMAN MAGAZINE: ITS AIM AND SCOPE

THE CRAFTSMAN enjoys the distinction of being the only magazine of its kind. It is devoted to the planning and building of real homes; to their furnishing and environment. It presents from a fresh view point, art, architecture, gardening, planning, craft work and other subjects near to the real life of the American people.

The new view point referred to is that of its founder and editor, Gustav Stickley, who seeks by means of THE CRAFTSMAN to encourage on the part of its readers, a desire for better art, better work and a better and more reasonable way of living.

THE CRAFTSMAN advocates better American homes because of the far reaching effect of home environment on the character of the family. Simplicity, beauty and naturalness are the characteristics of Craftsman homes. Each month two new houses are published in the magazine, constituting to date a series of 146 houses. To subscribers of THE CRAFTSMAN, we furnish a set of our house plans free, so as to enable friends of THE CRAFTSMAN movement actually to have a home in keeping with their tastes. In home furnishing our advocacy of true art as expressed in work is exemplified in our articles on craft work, home decoration, embroidery and kindred subjects.

Gardening, planning and landscape development are discussed interestingly and instructively without sacrificing in their discussion the poetic quality that makes men love these things. We include these subjects with the thought that the home must have a proper environment if it is to figure as the "home ideal" in the life of its occupants.

Country life for city people is strongly advocated and the call of nature permeates each number of THE CRAFTSMAN. Much space is devoted to proper housing, garden cities, and homes for working men. In art and music we review the work and influence of the masters; we seek to point out the unity of art and craftsmanship and to link both to life.

Particularly along educational lines THE CRAFTSMAN Magazine is strong and definite in its position. We believe in schools where the pupils learn how to think and work at the same time and this ideal is soon to be exemplified in our school at CRAFTSMAN Farms.

A steady increase in subscriptions during the year shows a general popular endorsement of our work and lends weight to an opinion expressed some time ago by the most impartial body of magazine experts in the world, the "Union de la Presse Periodique Belge," which summed up one of its official reports as follows:

"After careful comparison of the most important magazines of all countries, we have decided to give the palm to THE CRAFTSMAN, an American publication of which the elegance, dignity and beauty have impressed us ever since our first opportunity of seeing it."

We should be glad to bear out this endorsement by supplying a copy of THE CRAFTSMAN to those who are interested.

To sum up, THE CRAFTSMAN Magazine will be found instructive, clean and progressive editorially; following always the high ideals of its founder; seeking to touch the actual every-day lives of people and to create a love for the honest, simple, natural, truly American way of living. Add to this a magazine of beautiful workmanship and artistic make-up,—and the result is a publication which deserves the support of every home loving American. If you are not familiar with THE CRAFTSMAN write for a specimen copy. The yearly subscription is \$3.00.

THE CRAFTSMAN PROPOSITION: CRAFTSMAN HOUSE PLANS AND HOW TO SECURE THEM

IN all creative activities with which he is identified, Gustav Stickley is working for the progress of the people. His magazine, **THE CRAFTSMAN**, is published in the interest of a better, simpler and more reasonable way of living; his houses are designed to bring about this end; his furniture is made in harmony with this ideal. His purpose to establish genuine home conditions has become a religion with him. Naturally, with this ideal in view, he desires to widen the range of his influence. He wants his work in the direction of a finer democracy of home life to count. He wants to reach just as many people who are interested in this sort of life as possible.

In order to put into the hands of every individual interested, actual plans of the kind of home he advocates, he is giving all subscribers to his magazine the floor plans complete of any one of the 144 Craftsman houses which have been shown in the magazine, or of any one of those which will appear in the future numbers (two new houses being published each month).

Mr. Stickley believes that those of his subscribers who want the sort of homes he is designing will find the use of these plans most advantageous, as he not only furnishes the set complete, but is willing to cooperate heartily in the way of suggestion and advice with architect, contractor or builder.

The plans which he sends are complete working drawings, showing the details of construction and embodying a most economical arrangement of floor space. Hundreds of these house plans have been furnished to subscribers, and have always given satisfaction. The advantage of the present offer will be obvious when it is remembered that each set of plans would probably cost from \$50 up if ordered separately.

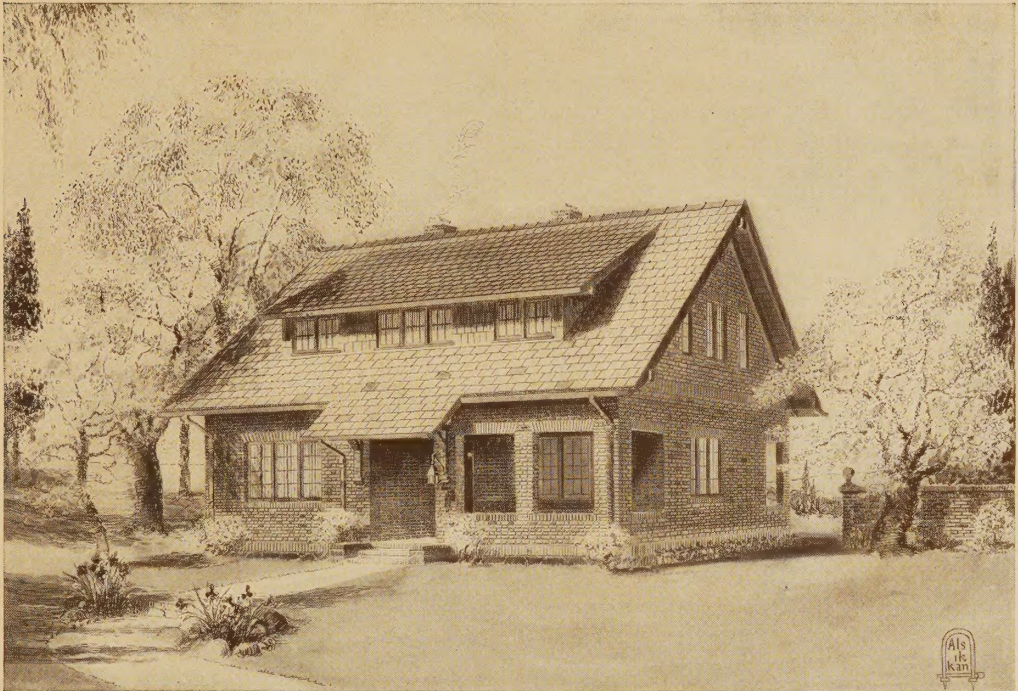
Each plan embodies typical features of Craftsman architecture; the presence of one or more open fireplaces around which centers the interest of the home; an inglenook, or built-in seats and bookshelves, which carry out the structural design of the rooms and give opportunities for an interesting and decorative use of the woodwork of the interior; the absence of all unnecessary partitions, especially in the main living rooms, resulting in a sense of spaciousness and hospitality; ample opportunity for privacy and quiet in other parts of the house; the simplifying of communication between the different rooms; the utilization of all the available floor space in the most practical and convenient manner, and the provision of as much porch room as possible, so that there may be airy and yet sheltered places for outdoor life, for dining, working, playing and sleeping in the open air. In every instance the effort has been so to arrange the various rooms with relation to each other, and so to plan whatever built-in fittings they may contain, that the work of housekeeping will be rendered as light as possible. In some cases the cottages and bungalows are intended especially for small families where no maid is kept.

TO SECURE THE HOUSE PLANS YOU MAY EITHER

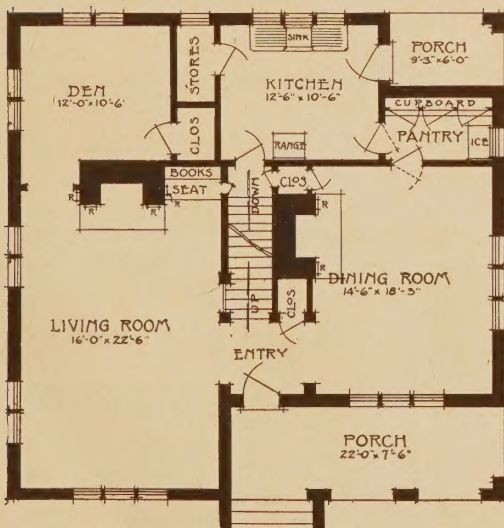
(1) SUBSCRIBE TO THE CRAFTSMAN MAGAZINE AT \$3.00, OR

(2) ACCEPT OUR COMBINATION OFFER OF THE CRAFTSMAN MAGAZINE AND MR. STICKLEY'S NEW BOOK, "MORE CRAFTSMAN HOMES," AT \$3.75.

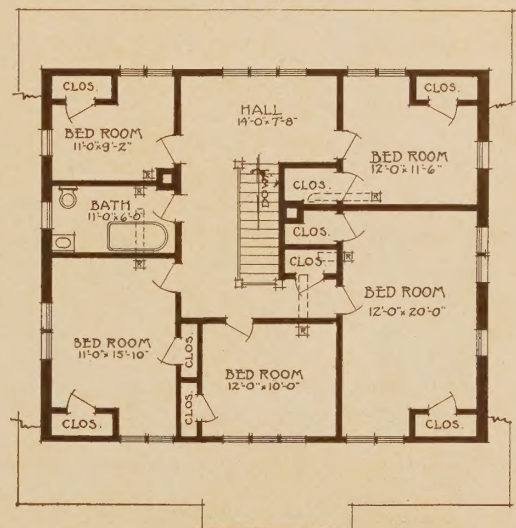
COMPACTLY ARRANGED BRICK COTTAGE WITH NINE ROOMS



CRAFTSMAN COTTAGE NO. 135, DESIGNED BY GUSTAV STICKLEY AND PUBLISHED IN THE CRAFTSMAN, MAY, 1912: THE TWO CORNER PORCHES AFFORD OPPORTUNITY FOR OUTDOOR LIVING, AND THE INTERIOR COMBINES BOTH HOSPITALITY AND PRIVACY.



HOUSE NO. 135: FIRST FLOOR PLAN.



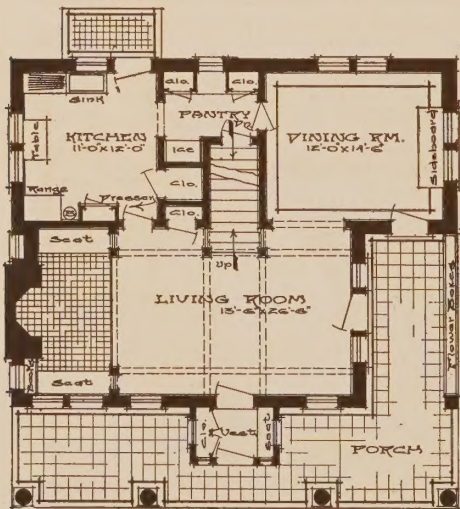
HOUSE NO. 135: SECOND FLOOR PLAN.

MODERATE-SIZED BRICK HOUSE, WITH RECESSED PORCH AND PLEASANT, HOMELIKE ROOMS

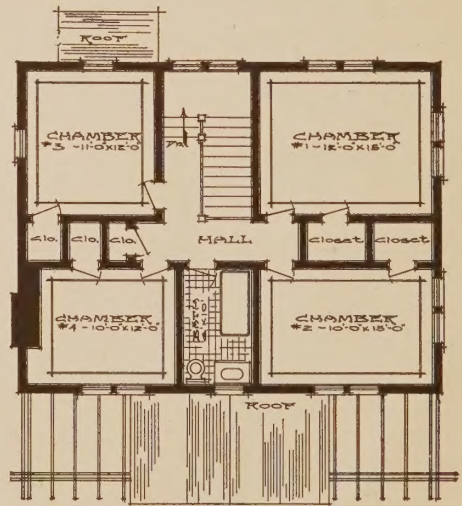


THIS HOUSE IS PRACTICALLY FIREPROOF. IT SHOWS INTERESTING STRUCTURAL FEATURES AND A COMPACT SPACE ARRANGEMENT.

CRAFTSMAN SEVEN-ROOM BRICK HOUSE: NO. 104.

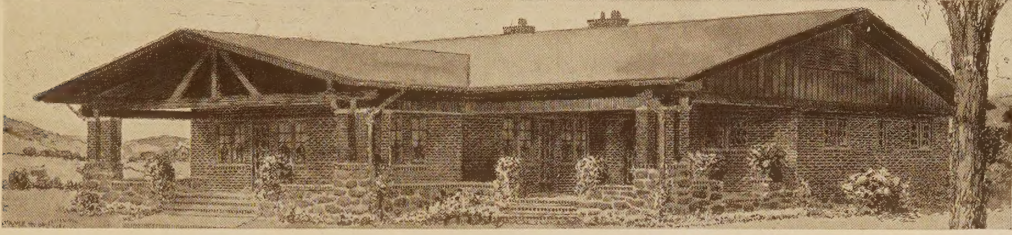


FIRST FLOOR PLAN: NO. 104.

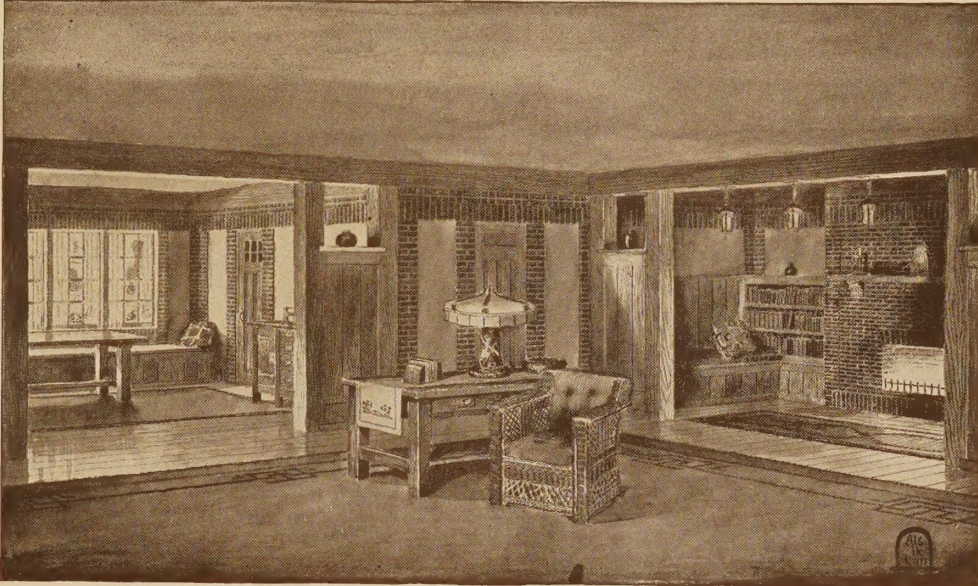


SECOND FLOOR PLAN: NO. 104.

BRICK BUNGALOW WITH NEW STRUCTURAL FEATURES

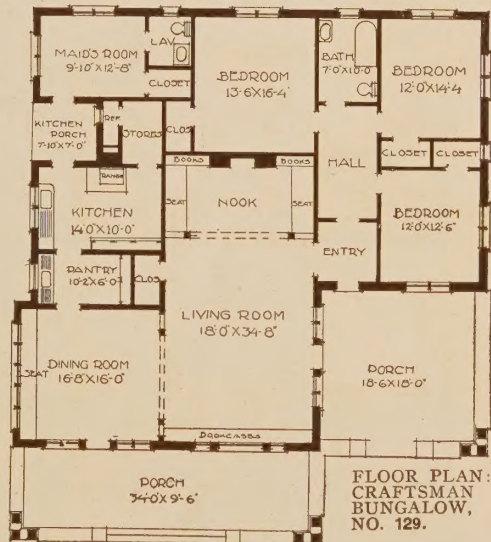


BRICK CRAFTSMAN BUNGALOW NO. 129.

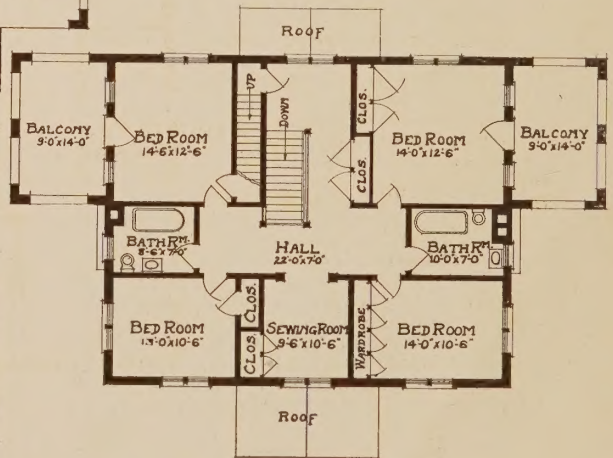
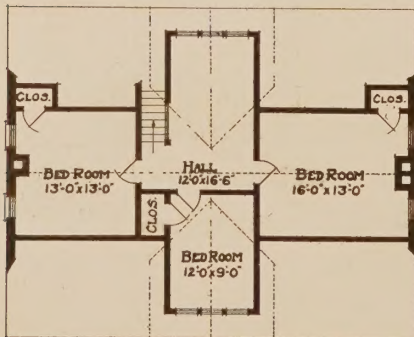
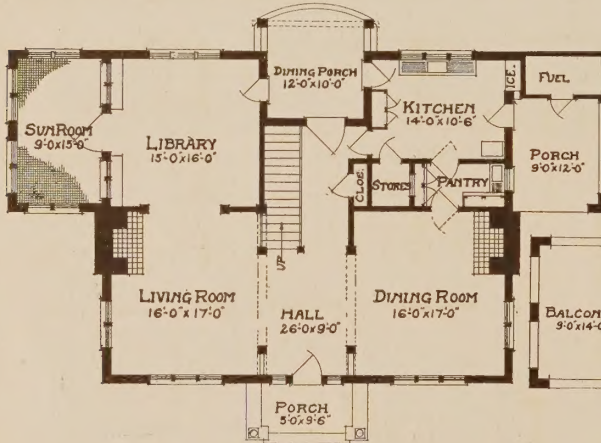
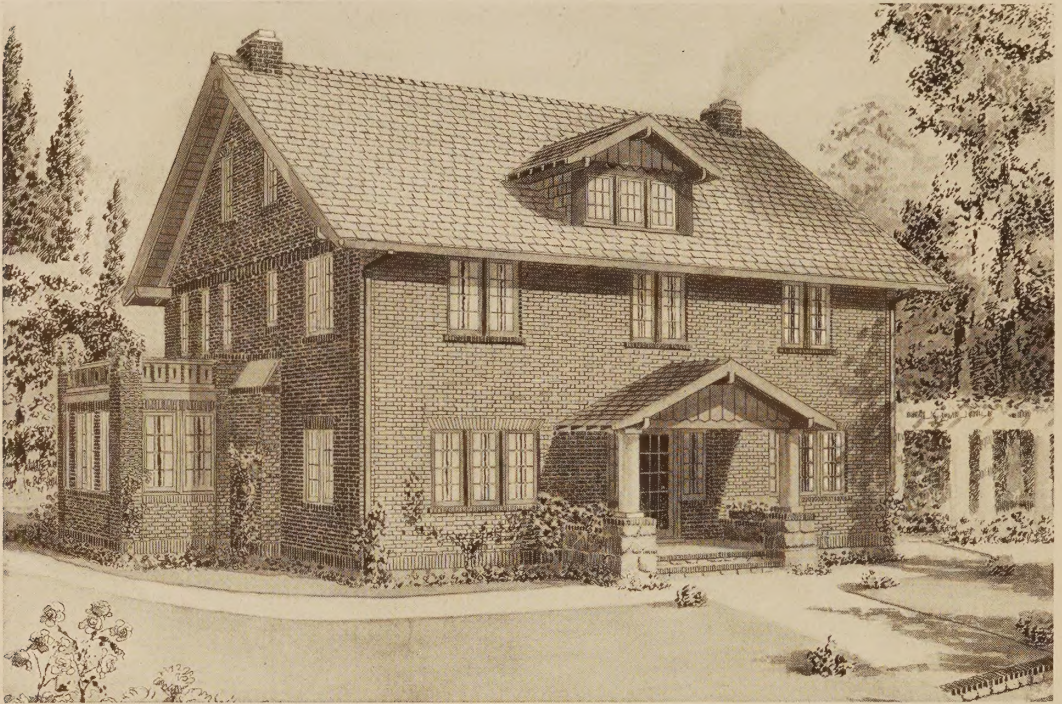


THIS BUNGALOW HAS UNUSUALLY ATTRACTIVE EXTERIOR LINES, BUT ITS MOST DISTINCTIVE FEATURE IS THE NEW APPLICATION OF BRICK CONSTRUCTION, SO AS TO BRING OUT THE DECORATIVE EFFECT POSSIBLE FROM A PROPER USE OF THIS MATERIAL. THE USE OF BRICK IN INTERIOR FINISHING IS OF ESPECIAL INTEREST AND IS WELL SHOWN IN THE ABOVE ILLUSTRATION OF THE INTERIOR OF NO. 129.

THE WALLS OF THIS BUNGALOW ARE MADE BY ERECTING TWO 4 INCH WALLS SIDE BY SIDE, LEAVING A 2 INCH SPACE, TIED TOGETHER BY METAL STRAPS INSERTED EVERY FEW COURSES. THIS PROVIDES A GOOD AIR SPACE ALL AROUND THE HOUSE AND GIVES PERFECT INSULATION FROM HEAT AND COLD. THIS AIR SPACE PERMITS A DIRECT APPLICATION OF PLASTER ON THE INSIDE WALLS WITHOUT FURRING, AS THERE WILL BE NO CONDENSATION OF MOISTURE INSIDE.



BRICK HOUSE WITH SUN ROOM, PORCHES AND BALCONIES

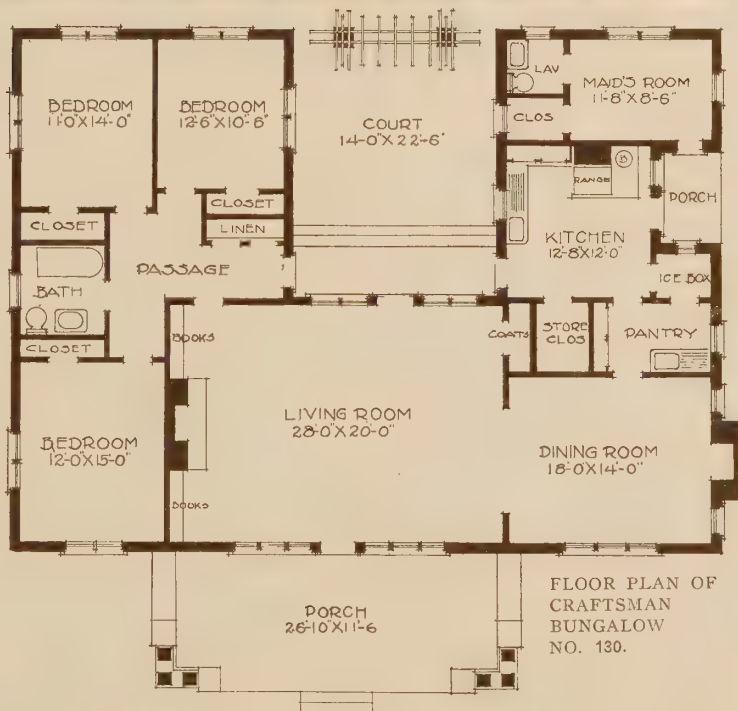


FIRST, SECOND AND ATTIC FLOOR PLANS OF HOUSE NO. 137: LIKE ALL THE HOUSES SHOWN IN THIS BOOKLET, THE ROOMS CAN BE THOROUGHLY HEATED AND VENTILATED BY CRAFTSMAN FIREPLACES.

BRICK BUNGALOW WITH PORCHES AND PERGOLA-COURT



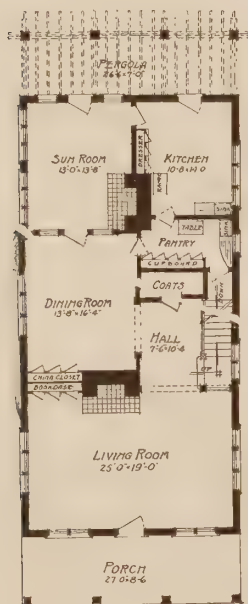
CRAFTSMAN BUNGALOW NO. 130, DESIGNED BY GUSTAV STICKLEY AND PUBLISHED IN THE CRAFTSMAN, FEBRUARY, 1912: THE ARRANGEMENT OF THIS SEVEN-ROOM DWELLING IS WELL WORTH STUDYING: THE MOST INTERESTING FEATURES, ASIDE FROM THE PICTURESQUE QUALITY OF THE EXTERIOR, ARE THE AMPLE ENTRANCE PORCH, THE GENEROUS SPACES OF LIVING ROOM AND DINING ROOM WITH THEIR OPEN FIREPLACES AND BUILT-IN BOOK-SHELVES, AND CONVENIENT GROUPING OF THE SERVICE PORTION OF THE HOUSE AND THE BEDROOMS APART FROM THE LIVING ROOMS: A CHARMING VISTA IS PRESENTED THROUGH THE HOUSE FROM PORCH TO PERGOLA-COURT.



ROOMY BRICK CRAFTSMAN HOUSE FOR A NARROW CITY LOT

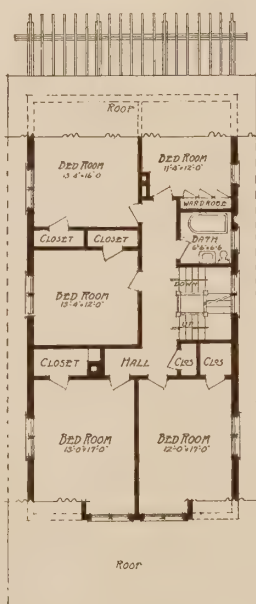


CRAFTSMAN HOUSE NO. 138, DESIGNED BY GUSTAV STICKLEY AND PUBLISHED IN THE CRAFTSMAN, JUNE, 1912: PLANNED FOR A MAXIMUM OF HOME COMFORT AND OUTDOOR LIFE WITHIN A RESTRICTED SPACE.

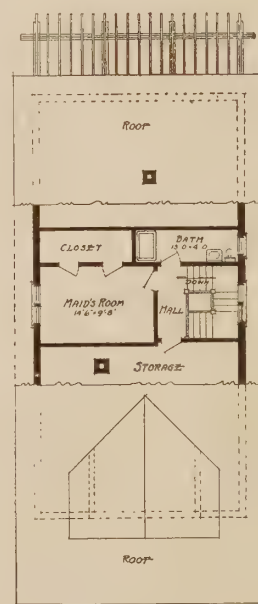


FIRST FLOOR PLAN.

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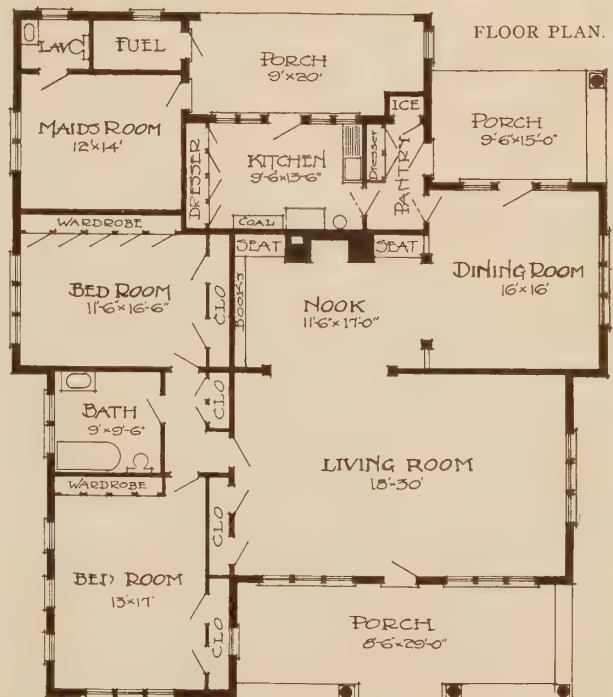


SECOND FLOOR PLAN.



THIRD FLOOR PLAN.

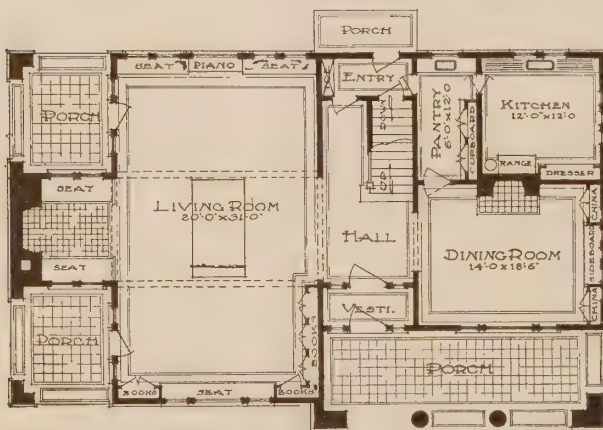
THE FIRESIDE NOOK WITH ITS
BUILT-IN SEATS AND BOOKSHELVES
CAN BE SEEN FROM BOTH
DINING ROOM AND LIVING ROOM,
A CHEERFUL AND UNIQUE
ARRANGEMENT WHICH
INCREASES THE COMFORT
AND INTEREST OF THE
INTERIOR.



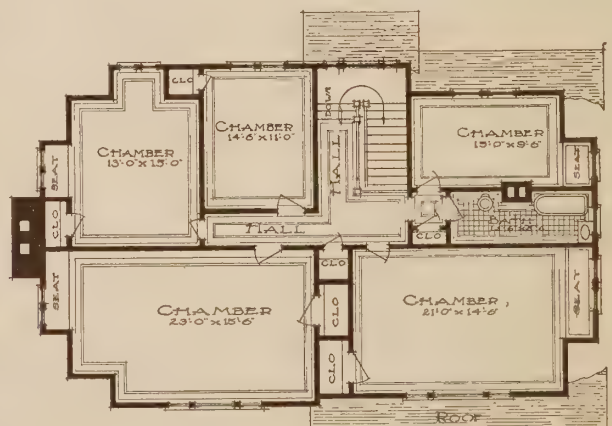
CEMENT HOUSE WITH INGLENOOK AND BUILT-IN FITTINGS



CRAFTSMAN HOUSE NO. 79, DESIGNED BY GUSTAV STICKLEY AND PUBLISHED IN THE CRAFTSMAN, NOVEMBER, 1909: THE EXTERIOR OF THIS DURABLE CEMENT BUILDING IS ESPECIALLY NOTICEABLE FOR ITS INTERESTING ROOF TREATMENT, THE PLACING OF WINDOWS AND ARRANGEMENT OF PORCHES: THE EIGHT-ROOM INTERIOR IS TYPICALLY CRAFTSMAN IN PLAN, THE INGLENOOK AND BUILT-IN FURNISHINGS ADDING GREATLY TO THE CHARM OF THE AMPLE ROOMS.



HOUSE NO. 79: FIRST FLOOR PLAN.

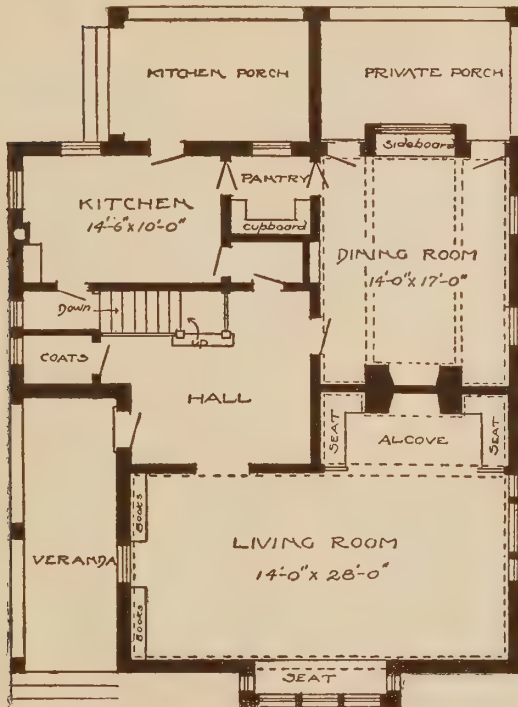


HOUSE NO. 79: SECOND FLOOR PLAN.

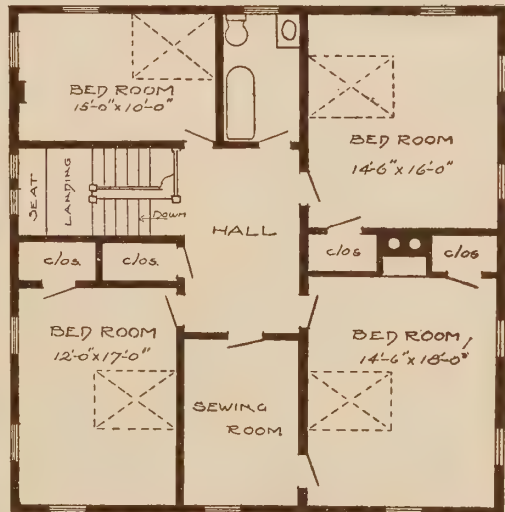
A PLAIN HOUSE THAT WILL LAST FOR GENERATIONS AND NEED BUT FEW REPAIRS



CRAFTSMAN HOUSE NO. 27 IS A DESIGN SUITABLE FOR AN ORDINARY CITY LOT LARGE ENOUGH TO ACCOMMODATE A HOUSE 30 FEET SQUARE.



NO. 27: FIRST STORY FLOOR PLAN.



NO. 27: SECOND STORY FLOOR PLAN.

INEXPENSIVE ONE-STORY BUNGALOW WITH EFFECTIVE USE OF TRELLIS



CRAFTSMAN CEMENT AND CLAPBOARD ONE-STORY BUNGALOW NO. 123.

PLANNED FOR A SMALL FAMILY AND DESIGNED FOR A NARROW SUBURBAN LOT, THIS LITTLE BUNGALOW MAY BE INEXPENSIVELY AND YET SUBSTANTIALLY BUILT. CEMENT PLASTER WITH BOARDED GABLE AND SLATE ROOF ARE THE MATERIALS SHOWN HERE, ALTHOUGH CONCRETE FOUNDATION AND SHINGLED SIDES AND ROOF MIGHT BE USED; BUT THE DURABILITY OF CEMENT WOULD MORE THAN COMPENSATE FOR ITS GREATER INITIAL COST.

THE VERANDA FLOOR MAY BE OF CONCRETE, AND THE PILLARS OF CONCRETE OR ROUGH HAND-HEWN LOGS. THE TRELLIS AND THE PERGOLA ENTRANCE ADD A DECORATIVE NOTE WHICH IS PLEASING BOTH BEFORE THE VINES HAVE GROWN, AND WHEN THEY ARE LEAFLESS DURING WINTER.

THE FLOOR PLAN SHOWS A SMALL BUT COMFORTABLE INTERIOR, COMPRISING A LARGE SITTING ROOM TO BE USED AS A DINING ROOM, AND TWO BEDROOMS, A BATHROOM AND KITCHEN. AMPLE CLOSET SPACE IS ALLOWED AND THE KITCHEN IS EQUIPPED WITH ALL THE NECESSARY CONVENIENCES. THE BUNGALOW CAN BE WELL WARMED AND VENTILATED BY THE CENTRALLY LOCATED CRAFTSMAN FIREPLACE-FURNACE, THE ILLUSTRATION OF WHICH SHOWS AN EFFECTIVE USE OF TAPESTRY BRICK.



NO. 123.

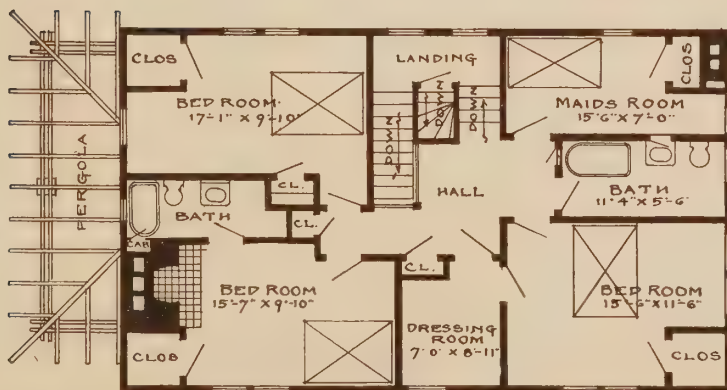
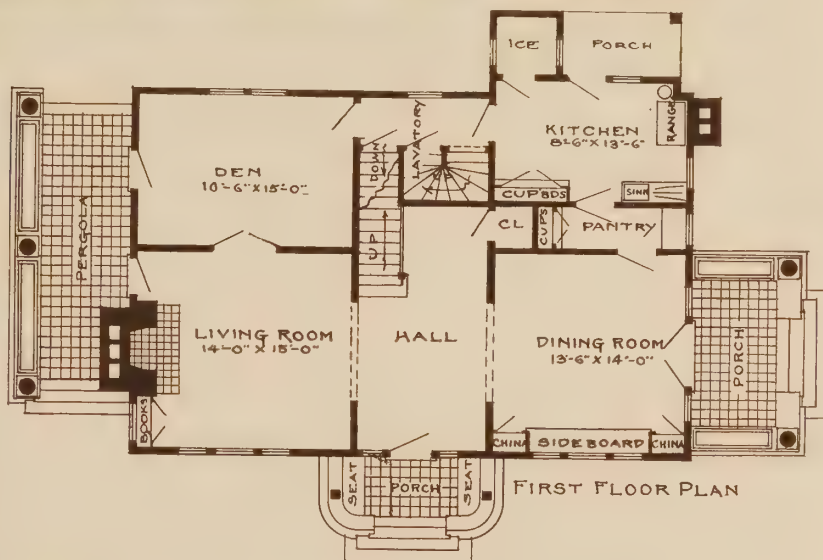
BUNGALOW FLOOR PLAN.

CEMENT HOUSE SHOWING LAVISH USE OF HALF-TIMBER DECORATION



CRAFTSMAN HOUSE AT NASSAU, LONG ISLAND.

THIS HOUSE WAS BUILT UNDER CRAFTSMAN SUPERVISION AND EXPRESSES CRAFTSMAN IDEAS WITH ONLY SUCH MODIFICATIONS AS WERE SUGGESTED BY THE INDIVIDUAL TASTE AND NEEDS OF THE OWNER.



THE PORCHES AND PERGOLA GREATLY RELIEVE THE SEVERITY OF THE PLAN. AS THE HOUSE IS BUILT OF CEMENT THE CONSTRUCTION NATURALLY CALLS FOR STRAIGHT LINES AND MASSIVE EFFECTS.

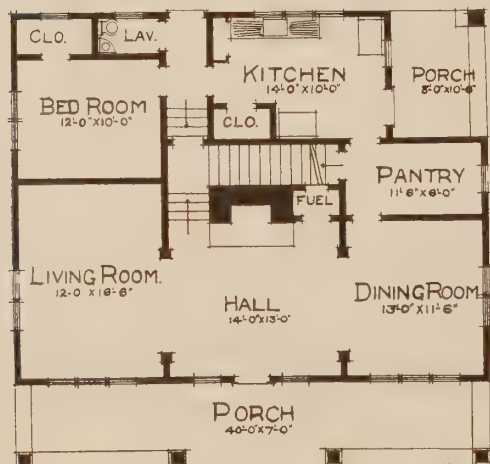
NOTE THE EFFECT OF SLOPING FOUNDATION AND PARAPETS.

SMALL, COSY AND INEXPENSIVE COTTAGE OF CONCRETE

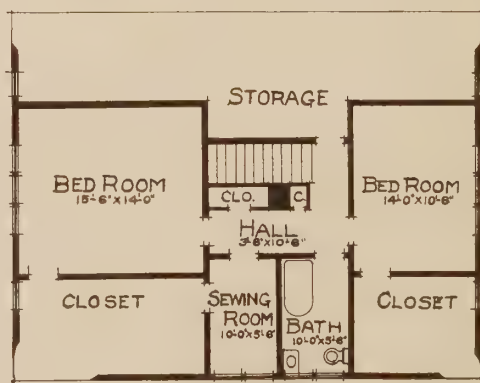


CRAFTSMAN CONCRETE COTTAGE NO. 133; SIX ROOMS.

PLANNED FOR FAMILIES IN MODERATE CIRCUMSTANCES AND MAY BE BUILT ON A SMALL LOT.



NO. 133: FIRST FLOOR PLAN.



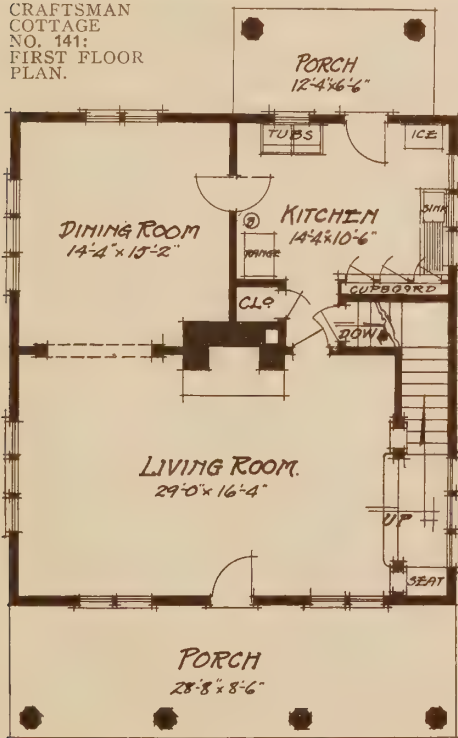
NO. 133: SECOND FLOOR PLAN.

CRAFTSMAN COTTAGE FOR FAMILIES OF SIMPLE TASTES

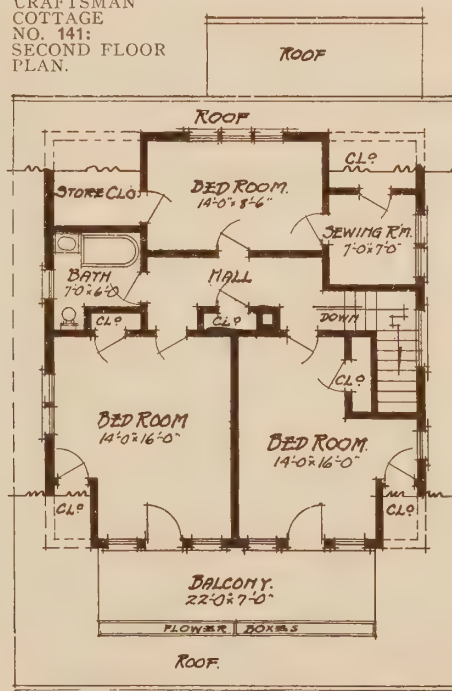


CRAFTSMAN STUCCO COTTAGE NO. 141: SEVEN ROOMS, TWO PORCHES AND A BALCONY.

CRAFTSMAN
COTTAGE
NO. 141:
FIRST FLOOR
PLAN.



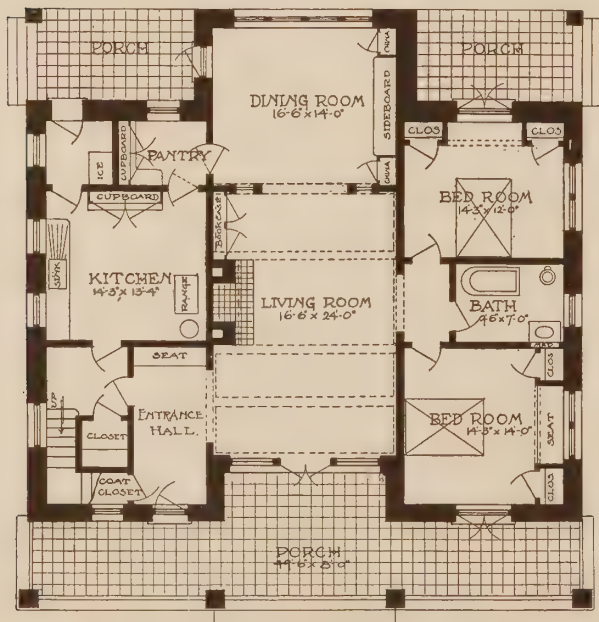
CRAFTSMAN
COTTAGE
NO. 141:
SECOND FLOOR
PLAN.



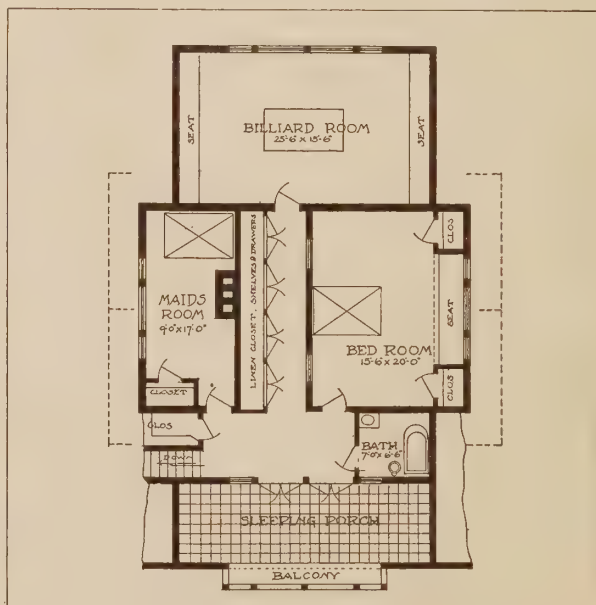
EIGHT-ROOM CRAFTSMAN BUNGALOW OF STONE AND CEMENT



EIGHT-ROOM CRAFTSMAN BUNGALOW: NO. 65 IS BUILT OF SPLIT FIELD STONE, WITH PLASTERED GABLES AND HALF TIMBER CONSTRUCTION.

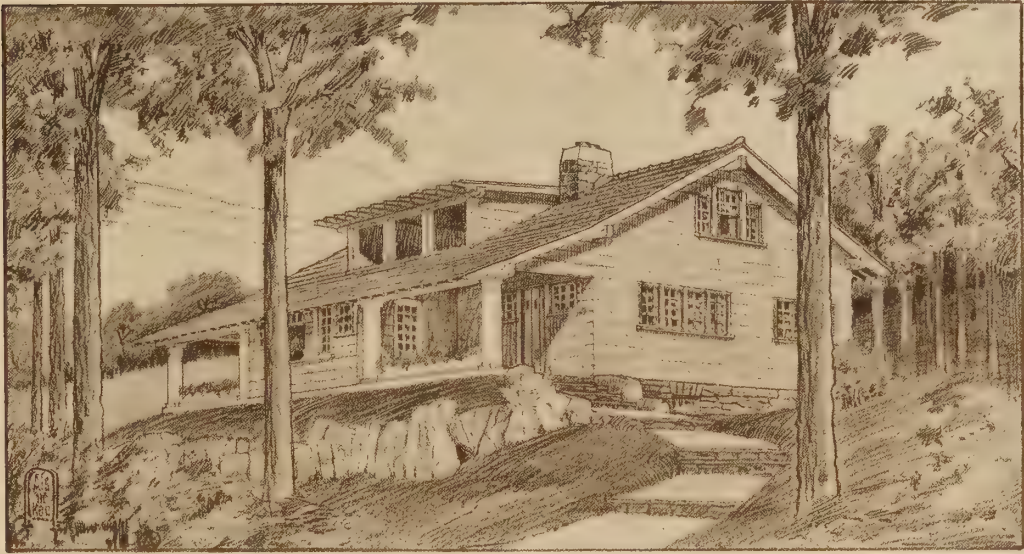


BUNGALOW NO. 65: FIRST FLOOR PLAN.

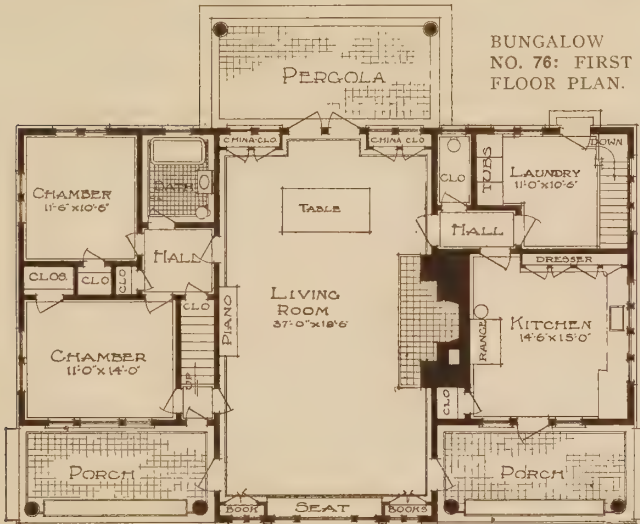


BUNGALOW NO. 65: SECOND FLOOR PLAN.

TWO-STORY BUNGALOW WITH BUILT-IN FURNITURE



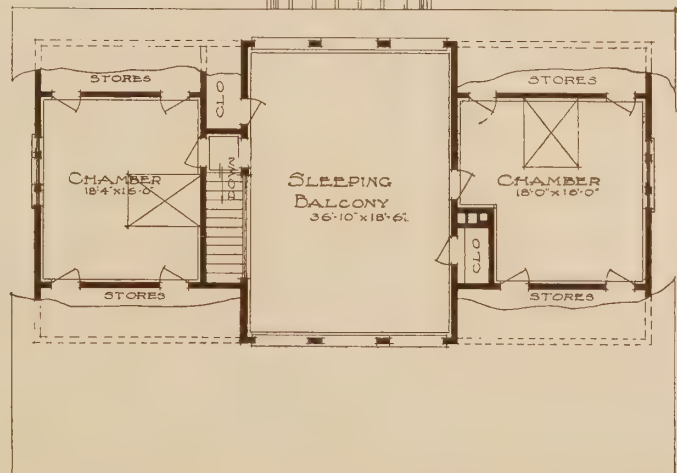
SEVEN-ROOM BUNGALOW: NO. 76.



THE REAR OF THE LIVING ROOM IS USED AS A DINING ROOM, WITH DOUBLE GLASS DOORS LEADING OUT UNDER THE PERGOLA: COMBINATION SIDE-BOARD AND CHINA CLOSETS ARE BUILT IN BENEATH THE CASEMENT WINDOWS. THE CHIMNEYPIECE IN THIS ROOM IS ONE OF ITS CHIEF BEAUTIES. IT IS OF SPLIT FIELD STONE WITH A ROUGH TILED HEARTH AND BOARD SHELF. THE OPENING FOR THE FIRE IS FIVE FEET HIGH SO THAT THE LOGS MAY BE STOOD UPON END AND THE EFFECT OF THE FIRELIGHT UPON THE DEPTH OF THE CHIMNEYPIECE IS VERY BEAUTIFUL AND UNUSUAL

ONE END OF THE LIVING ROOM PROJECTS BETWEEN THE TWIN PORCHES AND IS CONNECTED WITH THEM BY GLASS DOORS. ON THE SECOND FLOOR ARE TWO GOOD BEDROOMS AND A LARGE SLEEPING BALCONY. THIS BALCONY IS INTENDED TO BE USED IN ALL SORTS OF WEATHER AND A FLIGHT OF STAIRS CONNECTS IT DIRECTLY WITH THE CHAMBER ON THE FIRST FLOOR AND WITH THE LIVING ROOM. THE BILLIARD ROOM IS LARGE AND WELL LIGHTED AND IS FITTED WITH A LONG WINDOW SEAT, AN OPEN FIREPLACE AND A SMALL LAVATORY.

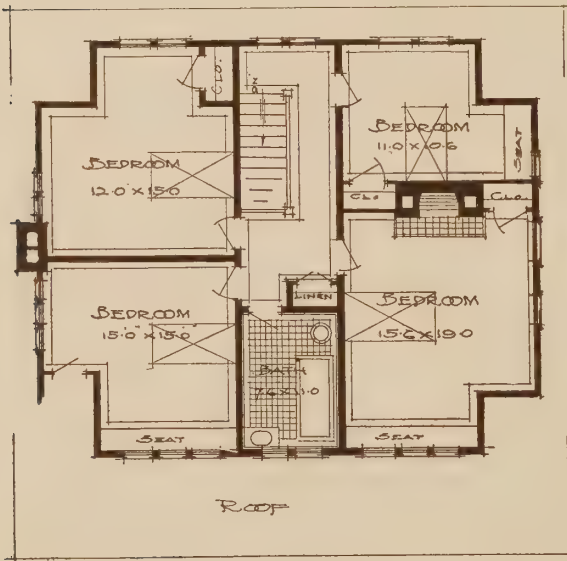
BUNGALOW NO. 76: SECOND FLOOR PLAN.



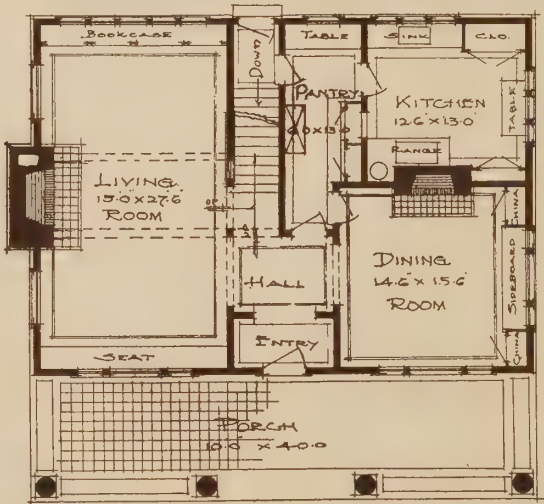
SHINGLED COTTAGE FOR COUNTRY, SEASIDE OR SUBURBS



THE INTERIOR OF CRAFTSMAN COTTAGE NO. 78 IS VERY COMPACTLY PLANNED AND THE IRREGULAR SHAPE OF THE BEDROOMS WILL ADD TO THE INTEREST OF THEIR FURNISHING. THE EXTERIOR OF THIS HOUSE IS OF STONE, RIVED SHINGLES AND SLATE.

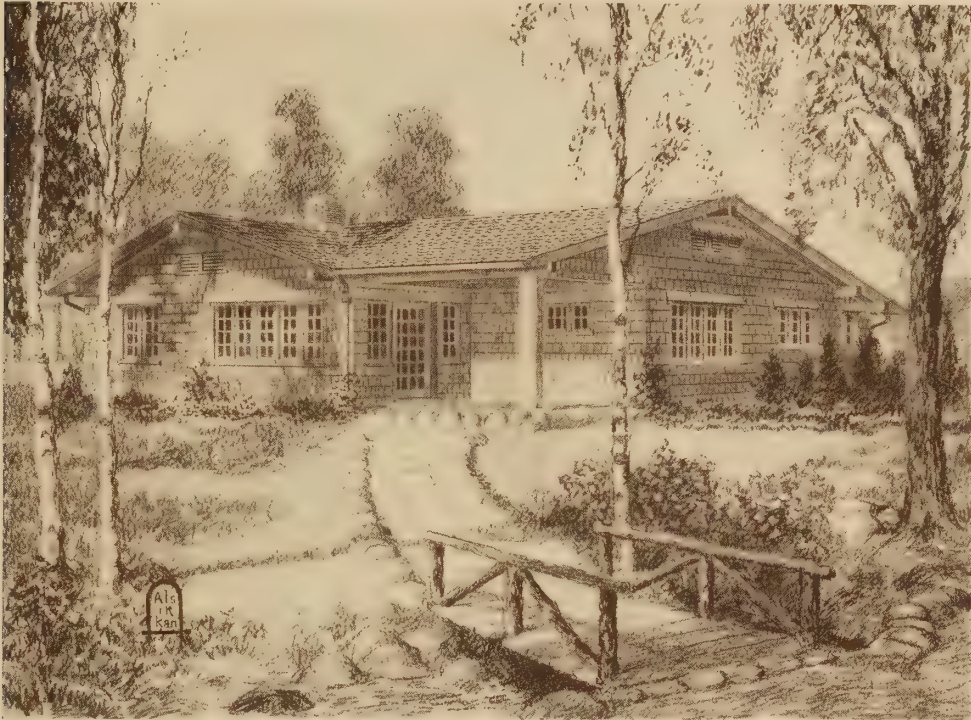


COTTAGE NO. 78: SECOND FLOOR PLAN.



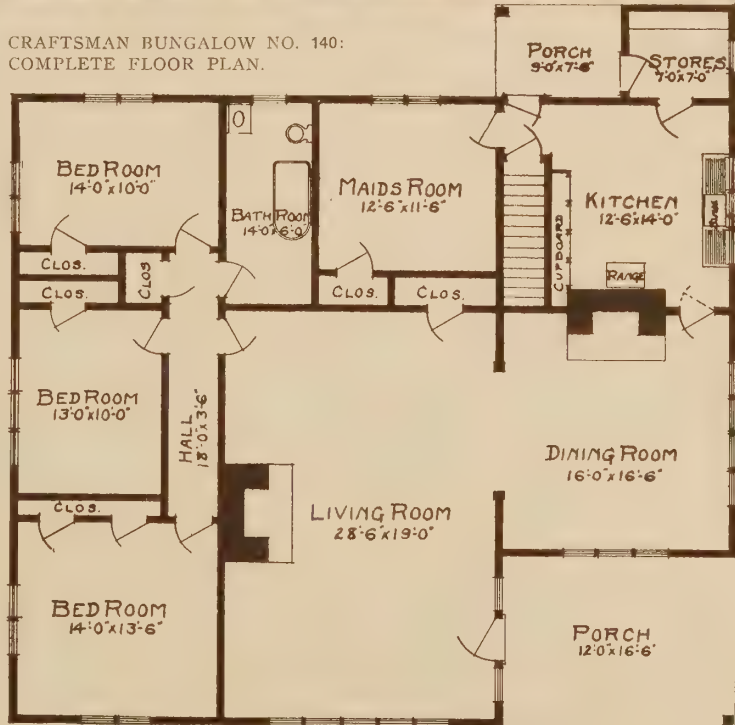
COTTAGE NO. 78: FIRST FLOOR PLAN.

CRAFTSMAN BUNGALOW, ROOMY AND INEXPENSIVE



THE BUNGALOW, NO. 140, HAS BEEN PLANNED WITH CARE FOR INDOOR AND OUTDOOR COMFORT. WE HAVE CHOSEN SHINGLES FOR THE WALLS, BUT THE DESIGN WOULD LEND ITSELF EQUALLY WELL TO OTHER MATERIALS—CLAPBOARDS, BRICK, CONCRETE OR STUCCO. THE CHIMNEY IS BRICK, AND THE PILLARS OF THE PORCHES ARE ROUGH-HEWN FROM ORDINARY LOGS—A LITTLE TOUCH THAT ADDS TO THE RUSTIC EFFECT OF THE BUILDING. THE PORCH FLOORS MAY BE EITHER CEMENT OR TILE. THE ROOF MIGHT BE SATISFACTORILY COVERED WITH RUBEROID.

CRAFTSMAN BUNGALOW NO. 140:
COMPLETE FLOOR PLAN.

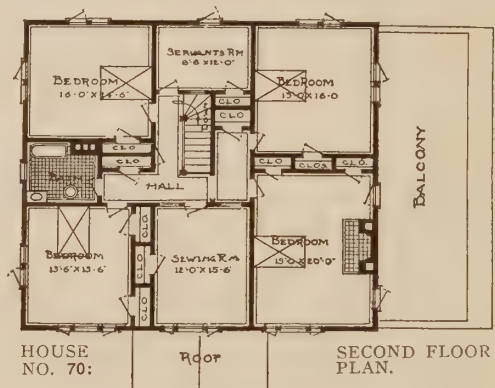
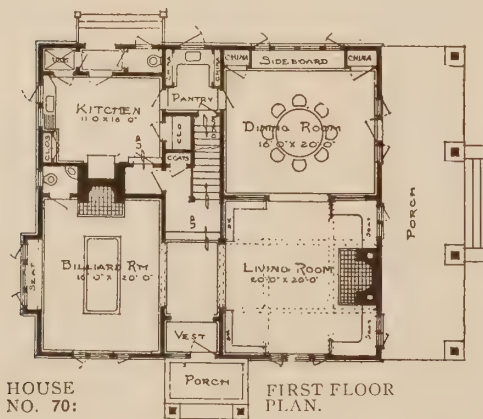


TEN-ROOM HOUSE OF WOOD FOR FARM OR COUNTRY LIFE



TEN-ROOM CRAFTSMAN HOUSE OF BOARDS AND SHINGLES: NO. 70.

THIS HOUSE IS BUILT ON A FOUNDATION OF FIELD STONE. THE LOWER WALLS ARE COVERED WITH WEATHER-BEARDING, AND ABOVE THIS RIVED SHINGLES ARE USED, WITH VERTICAL BOARDS IN THE GABLE. THE LARGE LIVING PORCH IS AT THE SIDE OF THE HOUSE, WITH GLASS DOORS OPENING FROM THE DINING ROOM. IT HAS A LOW PARAPET OF STONE, PILLARS OF WOOD, FLOOR OF CEMENT, AND FLOWER-BOXES BETWEEN THE POSTS. THE ROOF OF THE SMALL ENTRANCE PORCH IS ALSO SUPPORTED BY WOODEN PILLARS, AND WOODEN SEATS ARE BUILT ALONG THE SIDES. THE ENTRANCE DOOR LEADS THROUGH A SMALL VESTIBULE INTO A HALL, THE END OF WHICH IS RAISED TO FORM A LANDING FROM WHICH THE STAIRCASE GOES UP TO THE SECOND STORY.

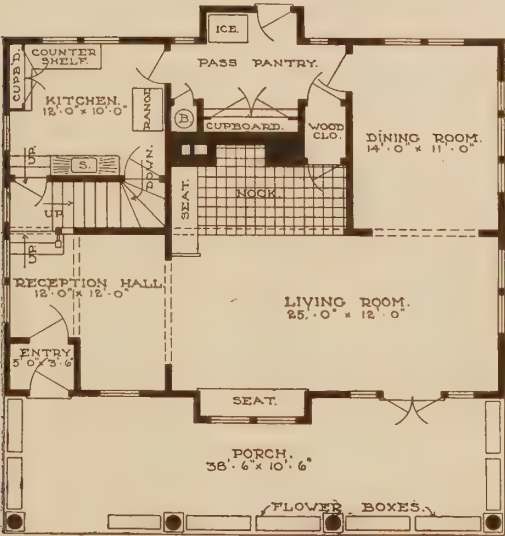


CRAFTSMAN RURAL DWELLING COMBINING BEAUTY, COMFORT AND CONVENIENCE

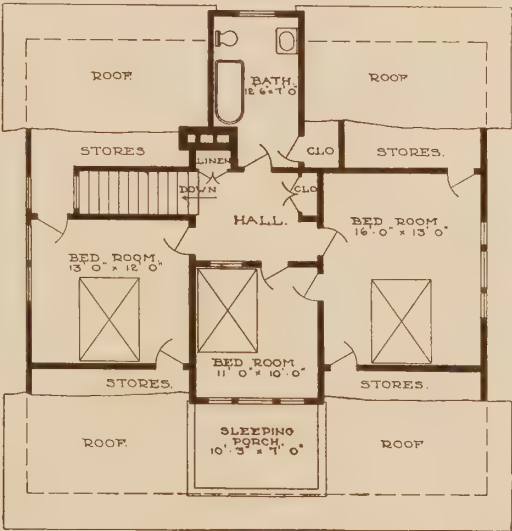


CRAFTSMAN SHINGLED FARMHOUSE: NO. 63.

THIS FARMHOUSE IS DESIGNED WITH SIMPLE LINES, CLAPBOARDED OR SHINGLED WALLS AND A BROAD SHELTERING ROOF, THE STRAIGHT SWEEP OF WHICH IS BROKEN BY A LARGE DORMER ON EITHER SIDE. THE INTERIOR ARRANGEMENT IS VERY SIMPLE, AS THERE IS HARDLY ANYTHING TO MARK A DIVISION BETWEEN THE RECEPTION HALL, THE LONG LIVING ROOM WITH ITS FIREPLACE NOOK, AND THE DINING ROOM. THE ARRANGEMENT OF SPACE AVOIDS ALL SENSE OF BARENESS, AND IF WOOD IN THE FORM OF BEAMS AND WAINSCOTS IS LIBERALLY USED THE EFFECT WILL BE FRIENDLY AND HOMELIKE.



NO. 63. FIRST STORY PLAN.

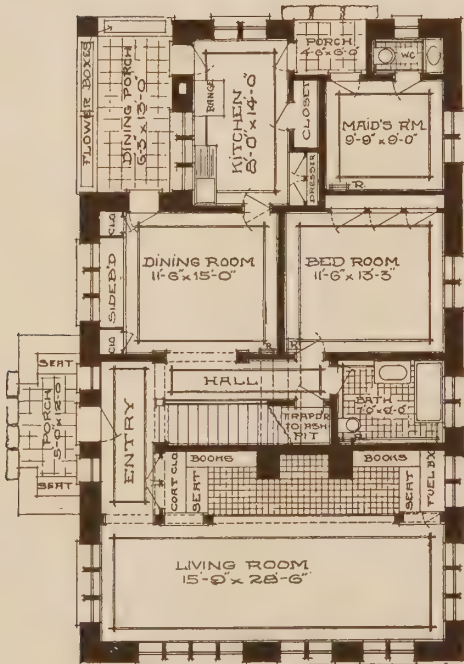


SECOND STORY PLAN. NO. 63.

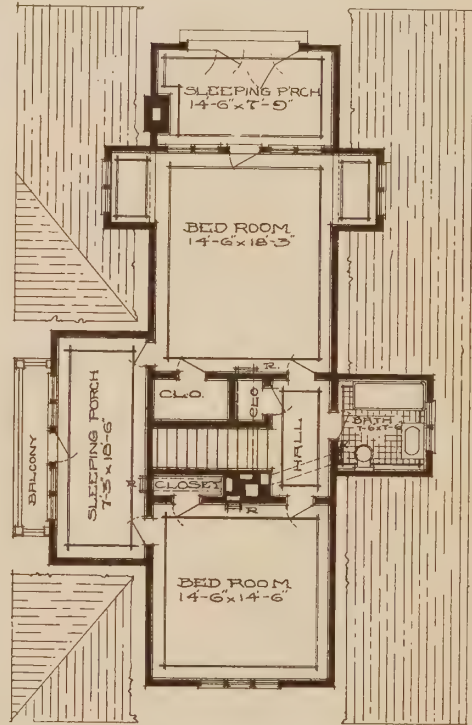
CRAFTSMAN COTTAGE OF STONE, SHINGLE AND SLATE: A PRACTICAL AND COMFORTABLE HOME



COTTAGE OF STONE, SHINGLE AND SLATE, WITH SEVEN ROOMS, DINING PORCH AND SLEEPING BALCONIES: NO. 111.



COTTAGE NO. 111: FIRST FLOOR PLAN.

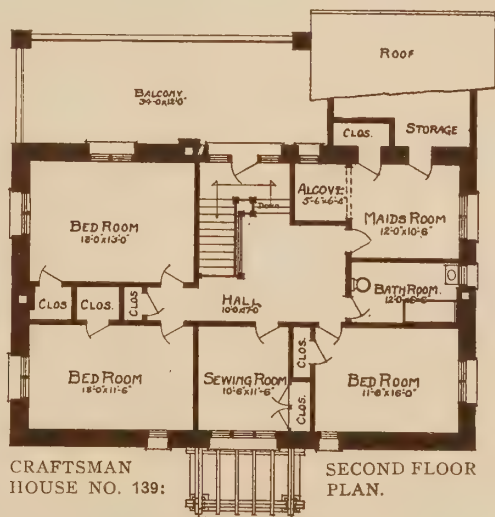
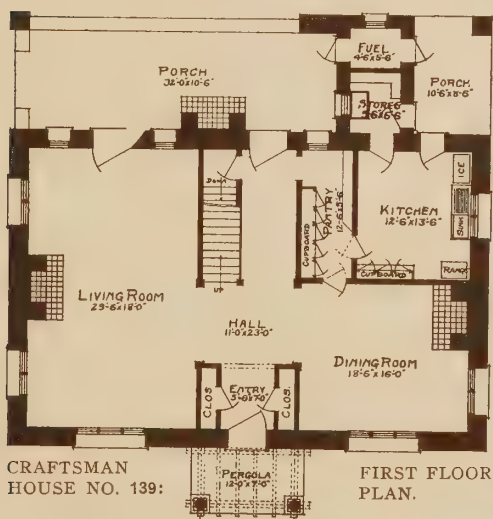


COTTAGE NO. 111: SECOND FLOOR PLAN.

FIELD STONE HOUSE PLANNED FOR OUTDOOR LIFE.



BACK VIEW OF CRAFTSMAN HOUSE NO. 139: THE ROOF IS SHINGLED AND THE CHIMNEY IS BRICK. THE CRAFTSMAN FOR JULY, 1912, CONTAINS ALSO THE FRONT ELEVATION OF THIS HOUSE. WHERE FIELD STONE IS PLENTIFUL THIS DESIGN WILL BE FOUND MOST SATISFACTORY, AS IT COMBINES IN THE HIGHEST DEGREE FACILITIES FOR INDOOR COMFORT AND OUTDOOR LIVING.

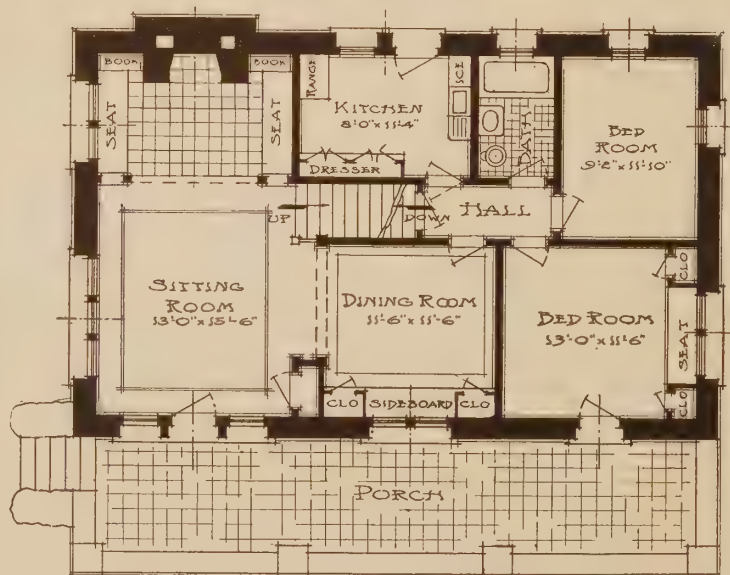


INEXPENSIVE AND HOMELIKE COTTAGE OF STONE AND SHINGLE FOR SIMPLE HOUSEKEEPING



CRAFTSMAN COTTAGE OF STONE AND SHINGLE, PLANNED FOR SIMPLE HOUSEKEEPING: NO. 93.

THIS IS ONE OF OUR MOST SATISFACTORY DESIGNS FOR A SMALL AND COMPARATIVELY INEXPENSIVE HOUSE. IT IS BUILT IN ONE STORY WITH A LARGE ATTIC, AND THE FEELING OF SPACE THAT WE LIKE SO MUCH TO HAVE IN OUR HOUSES IS GIVEN BY THE ARRANGEMENT OF THE DINING ROOM AND SITTING ROOM, AND THE DEEP NOOK THAT ADDS TO THE SIZE OF THE LATTER. SPLIT FIELD STONE IS USED FOR THE WALLS, FOR THE PARAPET AND PILLARS OF THE FRONT PORCH. THE STEPS AND FLOORS OF THIS COTTAGE ARE OF CEMENT; THE GABLES ARE SHINGLED WITH SPLIT CYPRESS SHINGLES. THE ROOF IS ALSO SHINGLES WITH THE RAFTERS LEFT EXPOSED AT THE WIDELY OVERHANGING EAVES.



FLOOR PLAN OF STONE AND SHINGLE COTTAGE: No. 93.

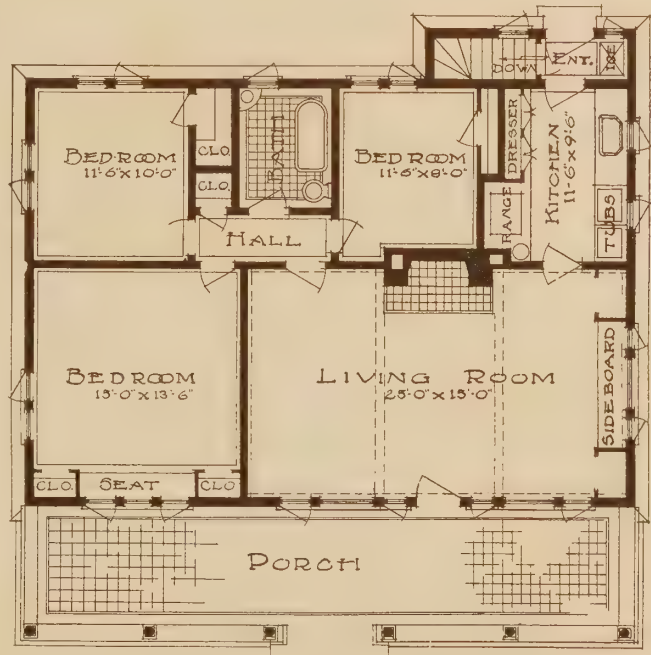
ONE-STORY CRAFTSMAN BUNGALOW PLANNED ON SIMPLE AND ECONOMIC LINES



CRAFTSMAN FIVE-ROOM BUNGALOW: NO. 75.

THIS IS AN ATTRACTIVE LITTLE BUNGALOW OF SPLIT FIELD STONE AND WOOD, WITH CEMENT TRIMMINGS. THE LONG, LOW RUBEROID ROOF, WIDE PORCH AND CASEMENT WINDOWS ARE VERY PLEASANT FEATURES, WHILE THE FLOOR PLAN SHOWS AN EXCELLENT GENERAL ARRANGEMENT AND CAREFUL ATTENTION TO SUCH IMPORTANT DETAILS AS CLOSETS, KITCHEN FIXTURES, ETC.

THE INTERIOR OF THIS BUNGALOW MAY BE TREATED IN TONES OF HAMMERED COPPER AND THE WALLS FINISHED IN BROWN PLASTER WITH CHESTNUT WOODWORK. THE HOUSE HAS A LARGE STONE FIREPLACE AND MANTEL WHICH ADDS TO THE COMFORT OF THE LIVING ROOM. THE MODERATE COST OF THIS HOUSE HAS MADE IT ONE OF THE MOST POPULAR OF CRAFTSMAN DESIGNS.



BUNGALOW FLOOR PLAN: NO. 75.

TWO VIEWS OF THE LOG HOUSE AT CRAFTSMAN FARMS

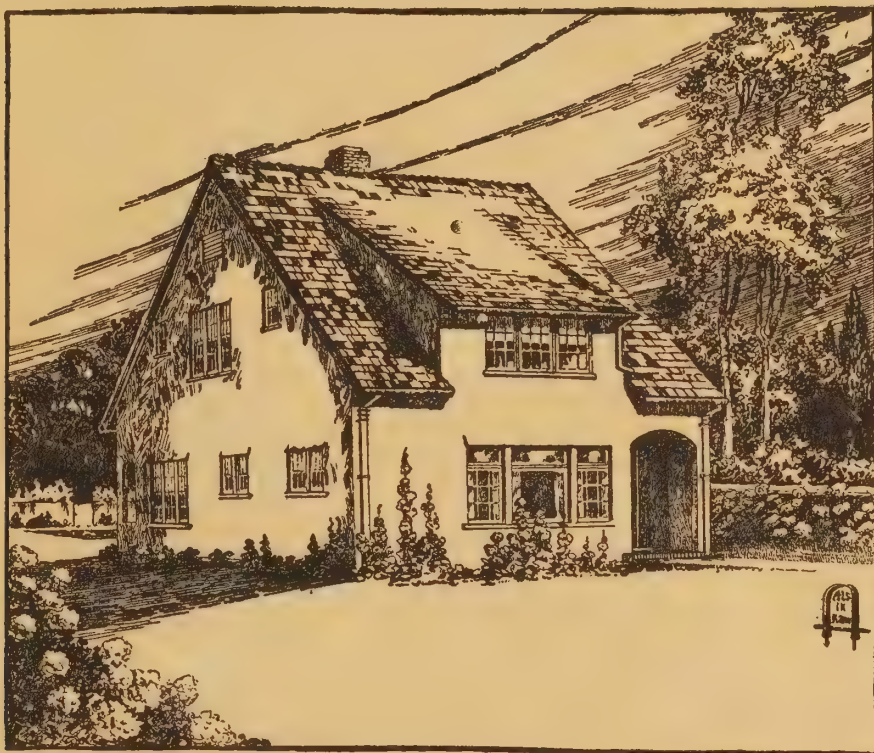


THE LOG HOUSE AT CRAFTSMAN FARMS: SIDE VIEW SHOWING STONE CHIMNEY AND METHOD OF CONSTRUCTION.



VIEW OF THE GREAT LIVING ROOM IN THE CRAFTSMAN LOG HOUSE, WITH STAIRWAY AT THE LEFT AND STONE CHIMNEY AT THE FURTHER END. THE OPEN DOOR AT THE RIGHT LEADS TO THE PORCH. DETAIL IN ONE END OF THE LIVING ROOM SHOWING ARRANGEMENT OF CRAFTSMAN FURNITURE ABOUT THE STONE FIREPLACE.

OUR NEW BOOK OF CRAFTSMAN HOUSES "MORE CRAFTSMAN HOMES"



Craftsman House No. 118; Designed by Gustav Stickley

"**M**ORE CRAFTSMAN HOMES" is intended to help people who want to build real houses to live in; houses that are durable, beautiful, comparatively inexpensive and always convenient; a type of house that is so suited to family life and so lends itself to the needs and comforts of its inmates, that it may be said to belong to a normal, national style of home architecture, having as its basis a frank and full recognition of the natural and ordinary family needs.

Through the 400 illustrations in this book, 76 houses are shown, with drawings of exteriors and interiors, details of entrances, floor plans and many photographic suggestions for fittings and furnishings. The book is printed on a rich coated paper. The cover is in craft tones, carrying a design for a Craftsman cement house in colors. The size of the book is $8\frac{1}{2} \times 11$, and there are altogether 216 pages, and in addition a portrait of Gustav Stickley. The book is put together in a most durable as well as beautiful manner, and is intended for library use as well as for the builder's table.

Price, \$2.00 net; postage prepaid. This book may also be secured in connection with a subscription to *The Craftsman Magazine*, and a complete set of *Craftsman House Plans*, at \$3.75.

HOW CRAFTSMAN FURNITURE IS FINISHED

THE friendliness and quality of Craftsman furniture depend much upon the finish that is given the wood of which it is made. Here art must come to the aid of nature and help us to produce a finish that will give to the oak the mellow appearance of age without in any way altering the character of the wood. At the same time this finish must protect the wood from soil and moisture.

It was discovered by accident some years ago in England that new oak exposed to the fumes of ammonia would take on a beautiful mellow brown tone. Therefore, as soon as a piece of Craftsman furniture is made, it is first moistened all over to open the pores, and then put into an air-tight compartment, inside which are liberated the fumes of very strong (26 per cent.) ammonia. The time usually demanded for this fuming is forty-eight hours, but that is varied according to the wood and the depth of color required. After the fuming, the wood is carefully sand-papered by hand until the loose fiber is rubbed away and every trace of roughness is removed.

The color, however, given to the wood by this fuming process, is of an uneven tone, and moreover, it is not entirely permanent, in time being gradually absorbed by the wood so that the surface becomes somewhat lighter. Additional color must be added, therefore, which will give a permanent and more uniform tone.

For years I worked and experimented to find the right kind of finish and I have at last succeeded. Craftsman Lustre, the result of my experiments, has just the necessary qualities, for it preserves and emphasizes the natural beauty and sheen of the wood while protecting it from damp and stain.

In applying Craftsman Lustre, when a brown stain is desired, a little asphaltum varnish is added to the Lustre, and when a darker or seal brown is wanted, a small quantity of ultramarine blue is added with the asphaltum varnish. By combining these two tints in different proportions various shades of brown can be obtained. If a green stain is needed, the right amount of green coloring is mixed with the Lustre, which is thus a combined stain and polish.

Furniture-makers who are called upon to supply small pieces to match Craftsman furniture, and others who wish to repolish furniture or to apply a Craftsman stain to interior woodwork, frequently ask me to supply them with the necessary finish. For this reason I am now putting Craftsman Lustre upon the market. It can be supplied either in the clear state or with the required color added, and can be shipped in any quantities upon receipt of orders.

The Lustre is the best floor polish we know of, and can be used in restoring, repairing and repolishing all kinds of furniture and woodwork. Those who are already familiar with the appearance and lasting qualities of the finish of Craftsman furniture will need no further assurance of its efficiency. Samples will be sent upon application.



THIS IS THE LABEL UNDER WHICH CRAFTSMAN LUSTRE IS SOLD.

CRAFTSMAN FURNITURE AND HOW TO IDENTIFY IT

WITHIN the last twelve years the popularity of Craftsman furniture has increased so largely that it is now recognized as a national style. The word "Craftsman" has become established in the public mind as a synonym for simple, well-made furniture, constructed on primitive lines, planned for comfort, durability and beauty, and expressing the spirit of true democracy.

With the growth of this furniture there has developed also the making of various accessories—strong, simple hinges, handles and pulls of iron, copper and brass. In order to get the right sort of leather and fabrics for cushions, table tops and chair seats, I studied and experimented with these materials until I discovered the treatment they required to bring them into harmony with my furniture.

Then, as the use of Craftsman furniture offered such interesting opportunities to develop a more extensive decorative scheme, I gradually branched out from the metal and upholstery work into the making of electric lighting fixtures, lamps, candlesticks, fireplace fittings, trays, etc., and also curtains, portieres, pillows, scarfs, centerpieces, with simple designs and colors which would be in keeping.

In all my work I am endeavoring to get the best possible results, using only suitable materials and the best workmanship. I am trying always to work *with* the material rather than to force it to my own ends, to retain and emphasize the natural interest of grain, texture and color. For instance, the oak which I use I fume and finish in a way that preserves the inherent beauties of the wood, with just enough color added to strengthen the original effect. This finish, in fact, which I have worked so long to attain, is now recognized as the standard finish for which everyone is striving.

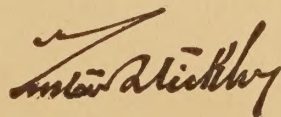
Even the first pieces of my furniture were so carefully designed and well-proportioned that with all my advanced experience I cannot improve upon them. Month by month, of course, I am adding new pieces to fill some special need, but there are few changes in the original designs. For this reason people who are buying Craftsman furniture today have every right to feel that the pieces they purchase will never go "out of style," but will grow even more beautiful with age and more suitable to the American home as time goes on.

The success of my furniture has given rise to many imitations, as well as to many modifications of the word "Craftsman." There is but one make of Craftsman furniture, and purchasers who wish to obtain it should remember the very simple means of identification.

Each piece of Craftsman furniture bears my shop-mark—joiner's compasses enclosing the motto "*Als ik kan*," and the written signature "Stickley," both of which are trade-marks registered in the United States Patent Office.

Among those who are imitating Craftsman furniture are other makers named Stickley. Purchasers, therefore, should look always for the word "Craftsman"—also a registered trade-mark—on the tags and pasters attached to each piece.

A copy of the new Craftsman furniture catalogue will be sent to persons interested.



THE CRAFTSMAN FIREPLACE

MAN'S original use of fire in the camp fire or the bon (good) fire will forever remain the most poetical of all forms of this gathering together of the great force of Nature for comfort and pleasure. This "red flower that blossoms at night" so mysteriously at man's command has always been held in awe by all animals, while regarded by the men of the wilds and the lonely mountaineer as the most trusted guardian and valued companion. In times past, before the possibility of electrical communication through the cable and the telegraph, the flaming bonfire served as a swift courier to spread good news or warning of disaster from hill top to hill top, from village to village; while through the curling smoke of their guarded fires our own Indians sent messages to friends or enemies. It is because we share with the primitive folk of the world their appreciation of the poetical and spiritual significance of fire, that we make a point of never building houses without fireplaces. There is no substitute for the open fire, and the friendly spirit which it engenders in family life is bound to vanish in part or in whole as we close up the chimneypiece and forget the great fire god who has forever watched over the comfort and joy of the world.

To bring back the open fire into the home for those who love it we have planned the Craftsman Fireplace, which embodies a complete system of both heating and ventilating, combining the efficiency of a furnace with the joy and comfort of an open fire.

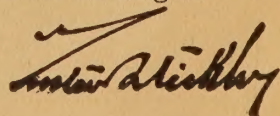
One fireplace will heat a six- or seven-room house, with a consumption of from seven to ten tons of coal per year in a climate like that of our Central States. The exact amount of fuel depends largely upon the exposure, number and size of the windows, and the construction of the house.

The heater can be installed by any mason, either in a house already built or in a new one. With the exception of certain inside measurements, there are no limitations as to the design of the chimneypiece, the cost varying according to the materials chosen. Where there is a cellar and the chimney is carried up two stories, the cost, for brickwork, including brick, sand, cement, flue lining and labor would be about \$65.00.

The price of the steel heater complete with grates, registers and all metal parts (except the pipes needed to conduct warm air from the heater to rooms distant from it) amounts with freight to \$180.00. By combining this with the cost of the brickwork and the pipes, the heating plant complete can be easily installed for about \$250.00.

The fireplace is only sold direct to users. I require the plans of each house in which it is to be installed, and from them I make and furnish free to the owner a heating layout which shows the location and size of warm-air pipes and registers, and includes complete plans and instructions for the mason to use in building the chimney. I guarantee the fireplace to heat and ventilate properly each house in which it is installed, and by working with the users, I am in a position to assume the entire responsibility of its giving satisfaction.

I am glad to hear from anyone interested in this Craftsman Fireplace. I believe that it would add to the economy and joy of living, and any correspondence that comes to me I am happy to take up promptly and answer at length.



CRAFTSMAN FIREPLACE

COMPLETE HEATING AND VENTILATING SYSTEM
COMBINING ECONOMY, EFFICIENCY, COMFORT:
ARRANGED TO BURN WOOD, COAL OR COKE



Are you building a new home or remodeling an old one? If so, write me for full information about the Craftsman Fireplace. This new system heats and ventilates an entire house with warm air or combined warm air and hot water. It has the efficiency of a furnace and the charm of an open fire. With each heater I supply removable grates so that the fireplace may be used for wood, coal or coke. Efficiency guaranteed.

GUSTAV STICKLEY

THE CRAFTSMAN

INVENTOR AND MANUFACTURER, 41 West 34th St., New York City

CRAFTSMAN FURNITURE



This furniture is the concrete expression of the Craftsman idea of simplicity, honesty and beauty as applied to home furnishings. In finish, service, comfort and beautiful, workmanlike, construction, Craftsman furniture, though continually imitated, has never been equaled. Write for our new catalogue.

Of the same general excellence are Craftsman rugs, metal work, fabrics and wood finishes. We are preparing a new complete catalogue of these goods, which will be sent if you are interested.

Orders promptly filled through our mail order Dept. Samples furnished, color schemes suggested and advice given cheerfully, without charge.

**GUSTAV STICKLEY
THE CRAFTSMAN**

29 West 34th St.,
New York City

1512 H St., N. W.,
Washington, D. C.

468 Boylston St.,
Boston, Mass.

The Craftsman Workshops, Eastwood, N. Y.